

STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY, 10012, U.S.A. TEL: 212.431.5795 FAX: 212.431.5755

PRESS RELEASE

For Immediate Release 15 April 1993

EXHIBITION OPENS 8 MAY

MAY 8 - JUNE 8, 1993

Gallery Hours: Tuesday - Saturday 12-6 PM

Opening Reception: Saturday May 8, 6-8 PM

Discontinuous Spaces

Four Projects by Smith-Miller + Hawkinson Architects

The Storefront for Art and Architecture announces the forthcoming exhibition "Discontinuous Spaces" which presents four projects by the office of Smith-Miller + Hawkinson Architects:

Suspension at La Guardia Airport

with Guy Nordenson, Ove Arup & Partners

Design for a ticket canopy using structural composites.

Altered Residence for a Neurobiologist

A strategy for addition and expansion.

Imperfect Utopia: A Park for the New World

with Barbara Kruger, artist and Nicholas Quennell, landscape architect

Plan for an arts park for the North Carolina Museum of Art, with a convertible outdoor cinema and amphitheater.

Un-Occupied Territory: An Economic Ecology

with Barbara Kruger, artist

Nicholas Quennell, landscape architect

Ove Arup Structural Engineers

Proposal for a Cultural Park in Los Angeles.

The exhibition display of models, drawings and constructions of four projects is designed to highlight the spaces within projects, the spaces between projects and the projects within the space of the gallery. Issues of contingency, discontinuity and interval are engaged by the design of the exhibition and in the presentation of the projects.

Smith-Miller + Hawkinson Architects with principals Henry Smith-Miller and Laurie Hawkinson is based in New York and Los Angeles. The firm approaches the programmatic demands of projects by broadening the conventional definitions of functional concerns. Categories such as public/private, nature/culture, and enclosure/discontinuity are examined through spatial and material relationships.

Smith-Miller + Hawkinson's work has been published and exhibited internationally. Recent publications include *Sites Magazine*, *Quaderns d'Arquitectura i Urbanism*, *Ga Houses*, *Lotus International* #66, *Assemblage 10*, *Ottogono* #98, *DBZ*, *Cree*, *Bauwelt*, *Architecture*, *Architectural Record*, *I.D. Magazine*, *The New York Times Magazine*, and the exhibition catalogue *New York Architektur*.

SMITH-MILLER + HAWKINSON

ARCHITECTS

Shirin Neshat
Storefront for Art and Architecture
97 Kenmare Street
New York NY 10012

14 March, 1993

Dear Shirin,

For the Press Release for P.A. and any magazine which has a long leadtime, and for which we just want to list the title of the show use the following:

"Discontinuous Spaces"

Four Projects by Smith-Miller + Wilkinson Architects

Intervention at La Guardia Airport
with Guy Nordenson, Ove Arup & Partners

Altered Residence for a Neurobiologist

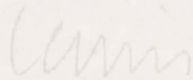
Imperfect Utopia: A Park for the New World
with Barbara Kruger, artist and Nicholas Quennell, landscape architect

Un-Occupied Territory: An Economic Ecology
with Barbara Kruger, artist, Nicholas Quennell, landscape architect

Exhibition Opens May 8 and runs through June 5

Please call me with your comments. We will write a longer text for the Press Release. We are also thinking of doing a small booklet for the exhibition.

Sincerely,



Laurie Hawkinson

SMITH-MILLER+HAWKINSON

ARCHITECTS

TRANSMITTAL COVER SHEET

To: Kyong Park
Company: P.O. Box 101
Lewis, New York 12950
From: Dont Rhine
Company: Smith-Miller + Hawkinson Architects (New York)
Phone: 212-966-3875
Fax: 212-966-3877
Date: 08/17/95 12:15

Pages including cover page: 1

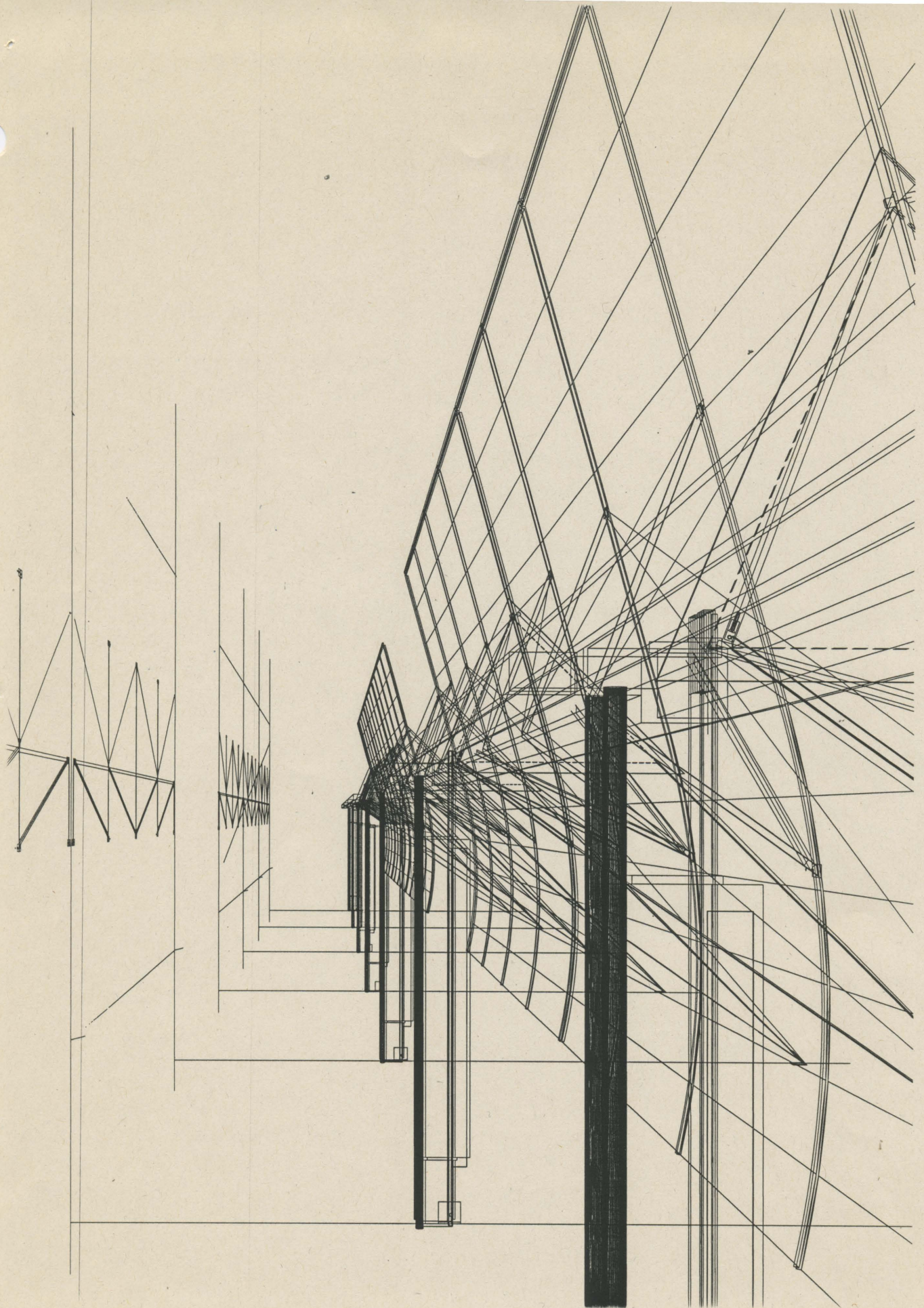
SM+H Project #: 9500 Office

Comments:

As mentioned in our package of materials dated 8/11, I am sending the enclosed CAD drawing from the Continental Airlines project.

Again, please call if you have any questions.

Regards, Dont.



SMITH-MILLER + HAWKINSON**ARCHITECTS****Flight Time**

Facilities Design for Continental Airlines

Long distance air travel has become "time" travel, distances are no longer understood as physical (miles, furlongs, or feet, but are expressed in a measureless abstraction; time, time aloft, time zone change, etc.

The passenger aboard the contemporary jet airliner compresses distance and time in a manner similar to that of satellite born media. The stretching of time with Westward travel and its compression with Eastward, transcends the normative sense of day.

Once accustomed to the acceleration and de-acceleration of cycladic rhythms, the frequent New York - Los Angeles flyer gains (and loses) borrowed time, expanding 24 hours to 27 through westward travel, and compressing 24 to 21.

Thus the airplane becomes a "time machine" traveling from (time) zone to zone.

The new aircraft interiors program for the Continental Airlines fleet designed by Lippincott and Margulies, a corporate image consultant in conjunction with the New York based architect, Frank Spadaro, highlights this aspect of travel. The material and color palette selected for the airplane responds to and reflects subtle changes in daylight. A chalk white interior coupled with a palette of blues and grays, moves from a brilliant white at midday to deep gold at sunset. The interiors personalize and offer an "intimate" environment for the time travelers experience.

Smith-Miller + Hawkinson were commissioned by Lippincott and Margulies in September of 1990 to develop "prototypes" for interiors of all Continental related facilities, from City Ticket Office to Airport Check-in.

This program links present and future facilities worldwide, joining diverse structures (often designed by different large Architecture/Engineering firms), by introducing specific and recognizable design elements, easily associated with Continental.

Borrowing from the dynamic logic of aircraft design; the precision of surface and detail mandated by technology, the architects questioned the normative idea of "styling" and examined the programs of airport facility. Their program included an examination of the city, curbside and airside experiences, offering an idea about the international carrier as an entity capable of transcending distance and linking the diverse and sometime unfamiliar.

The prototypical components (and spatial agendas) developed for a City Ticket Office in downtown Chicago are, with minor adjustment, also seen as appropriate for a new regional airport, LaGuardia, or international hub, Denver,

Often seen as radical by the facility design/engineer/architect, the Continental program through its highly specific and designed character, often masks and qualifies the airport facility "architecture". It is the intention of the program to replace the individual and "one-off" character of the city based or regional facility with an architecture which transcends a singular place and offers an idea of simultaneity.

SMITH-MILLER + HAWKINSON

ARCHITECTS

HOUSE FOR A NEUROBIOLOGIST

Bating Hollow, New York

expansion, n. 1.: Act or process of expanding, or state of being expanded; dilatation.

expansionism, n. 1. having a capacity or tendency to expand; diffusive; also, wide-extending.

2. Of persons, feelings, etc., unrestrained; liberal; comprehensive, esp. in sympathies.

3. Working by expansion. 4. *Psychiatry*. Characterized by exaggerated sense of well-being and delusions of greatness.

The project, a "retreat" for a NEUROBIOLOGIST is located on a promontory. The narrow site opens to a 270 degree view of Long Island Sound. An abandoned one room "summer cabin" is appropriated by the new project as a "kitchen building". The existing structure and its addition occupy the *widest* point of the site; thus limiting access, making the retreat extremely private.

While the built project *advocates* control of the site, the site *governs* the configuration of the building and its occupation.

Weather

Time

Use

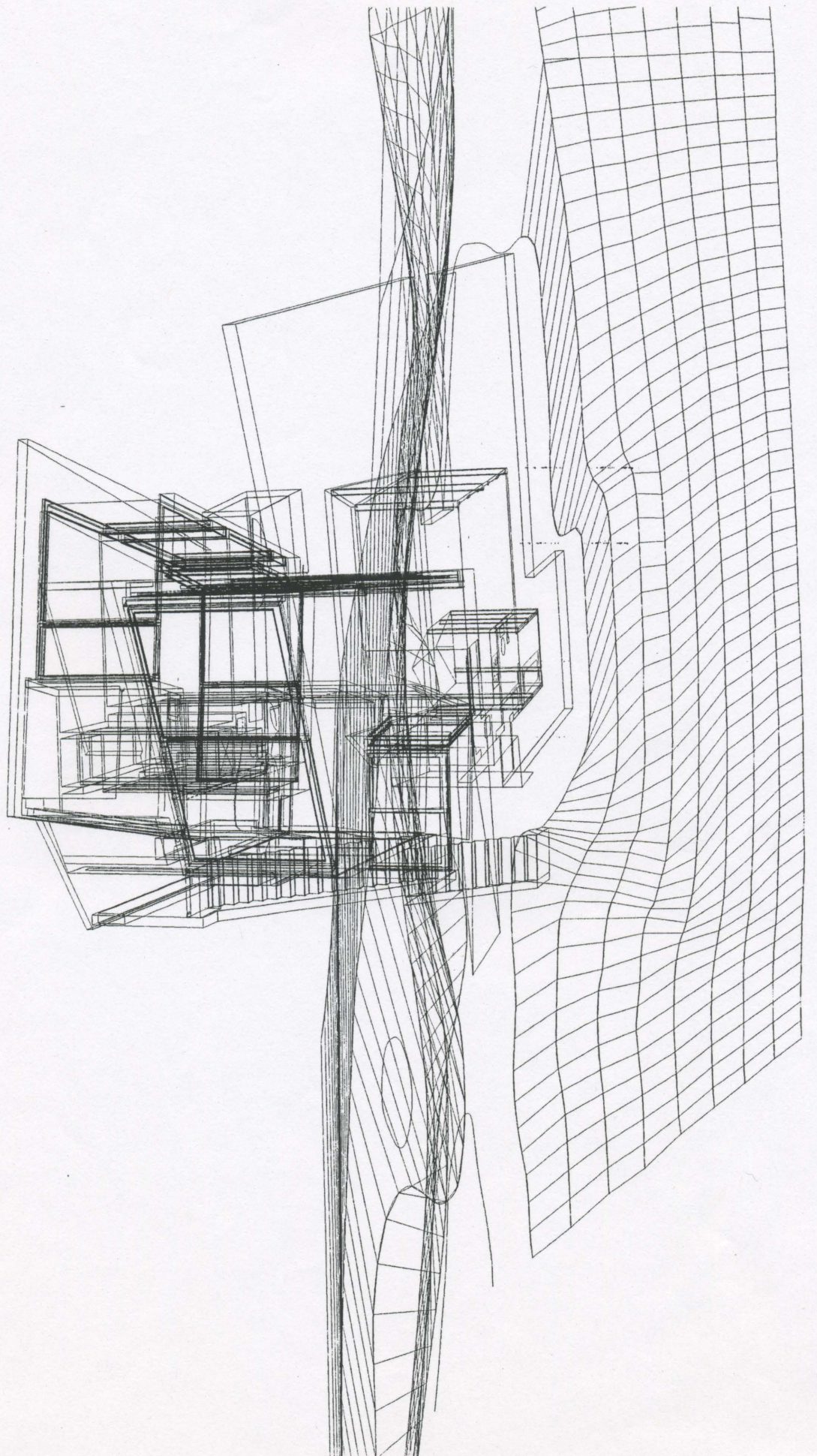
Building limits are continuously questioned and altered.
Outside decks are appropriated or abandoned.

Program dictates the orientation of the first level (CAD orange) to the west and second level (CAD blue) to the east. An intermediate space - the pituitary - (CAD red) positioned in between is extremely private, and is entered into only from above by ladder from the second level.

In winter, the house contract. Living, dining, bedroom and passages are tightly contained indoors. The *expansion* connects to the cabin at an existing door, and is the only point where new structure touches existing.

In summer the house unfolds. Living, dining, and bedroom occupy the outdoors. The passage folds back and becomes a breakfast room in summer; covered and open. The kitchen is now the entire cabin. The perimeter of the living and bedroom is altered with screens that pull down from the overhangs and occur beyond the line of the perimeter glass.

The project is currently in construction documents; construction is scheduled for Summer 1993.



SMITH-MILLER + HAWKINSON

ARCHITECTS

THE TEXTUALIZED LANDSCAPE

Amphitheater and Outdoor Cinema for the North Carolina Museum of Art
1992-1993

This project is the first phase of "Imperfect Utopia: A Park for the New World, a planning proposal for an arts park on 160 acres of land at the North Carolina Museum of Art.

The Textualized Landscape melds the notions of *SPECTACLE*, *SITE* and *TEXT* into an inclusive kind of public space which expands the museum's capacity for outdoor programs.

Engaging ideas of *HISTORY*, *CULTURE*, *GEOGRAPHY* and *TOPOGRAPHY*, this *PUBLIC SPACE* provides an accessible place for a variety of experiences in the landscape.

THE BIG ROOF for the amphitheater stage has many functions. Its' sculptural form provides an identity and focus for the amphitheater in the landscape. It accommodates an intimate gathering under one roof - outdoors, and protects the performers from weather and sun. The Amphitheater in it's maximum capacity can seat approximately 500 persons on fixed seating, an additional 1,500 on the grassy sloped surface and the shaded picnicking grove to the south.

The aluminum and steel structure of *THE BIG SCREEN* attached to the west side of the museum is 40 by 60 feet, and angled for viewing from the sloped landscape in the foreground. The cinema accommodates 1200 with an overflow area of an additional 1200 in adjacent areas.

THE RE-NATURALIZED LANDSCAPE incorporates principles encouraged in the Master Plan such as *REFORESTATION*, *GROVE* and *TEMPORARY PLANTINGS*.

REFORESTATION begins at the existing treeline and extends down to and across the path which borders the amphitheater. This area provides shade and allows for a regeneration of native forest species edged with evergreen shrubs (Rhododendron, Mountain Laurel).

GROVE PLANTINGS, possibly of pines, define the edge of the amphitheater, provide shaded seating where trees will not block views to the stage and create picnicking sites for times when the amphitheater is not in use.

Fields of TEMPORARY PLANTING are used to further define the edge of the zone, to establish the changing character of this part of the site and to encourage visitors to explore the site to the south. These plantings illustrate aspects of Raleigh's natural and cultural history. In addition to the native wildflowers used on the hillside, agricultural crops such as tobacco, cotton, or corn will be planted.

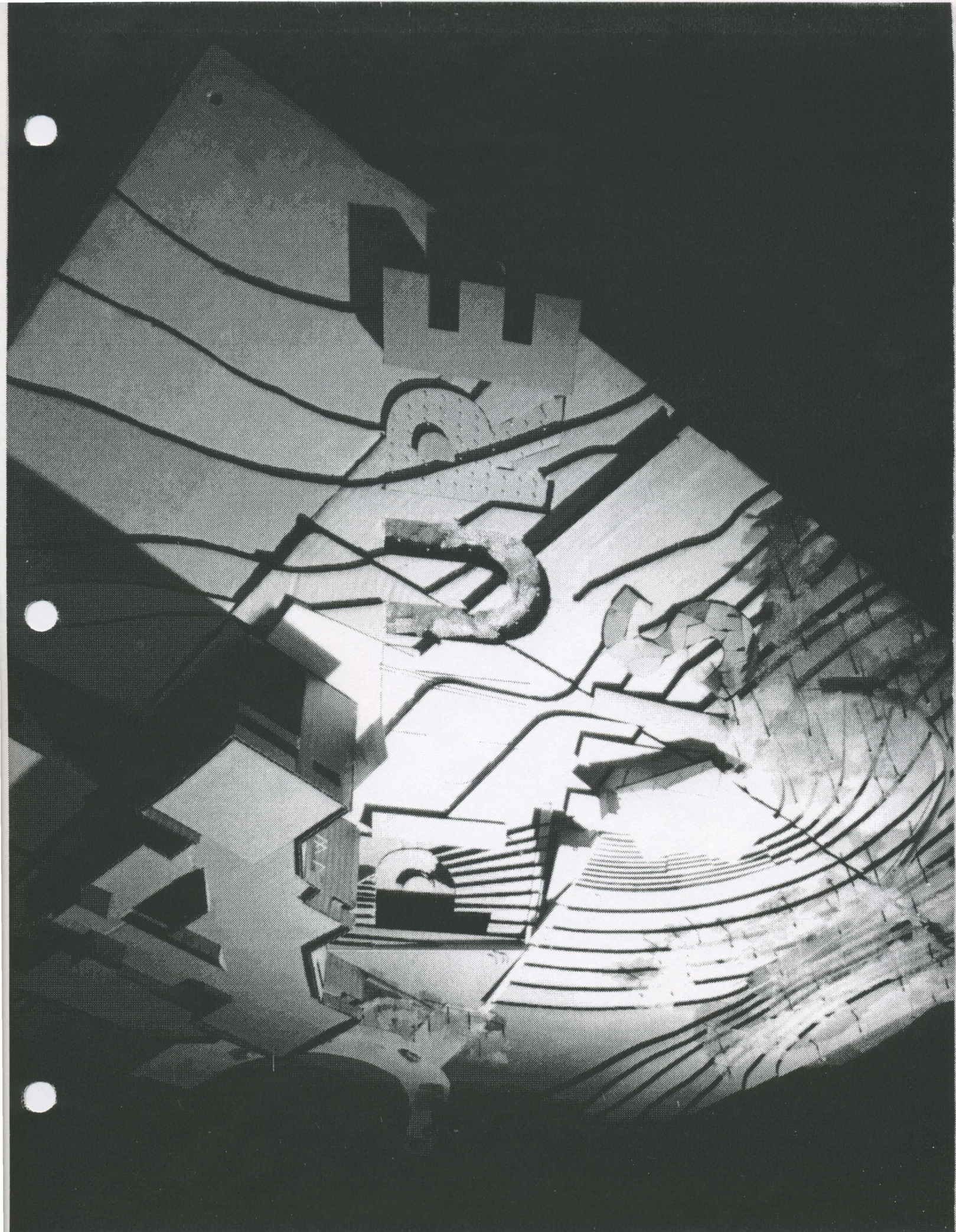
The materials of the **TEXTUALIZED LANDSCAPE** are:

- P** An excavation
cut into landscape
ground is gravel,
retaining wall is landscaped cribbing
- I** Sloped for seating to The Big Screen
Imprinted concrete
- C** A seating area for The Big Screen
Astro-turf, flush with grass, detailed with metal edge at grass
- T** A Concession/Reception area
finished asphalt
painted lines and reflectors
- U** An excavation
landscaped with grasses and aromatic vegetation
- R** A misted surface
Stone lined with river rock
Sprinklered with a misting system of (recycled?) water
from the pond.
- E** A constructed letter
Built up with brick, 6 feet high
Some areas inscribed with text
- T** An overlook
Paved in stone and forming the amphitheater seating
Lavatories and storage area underneath
- H** A Skylight at The Big Roof and loading dock below for stage
Skylight - glass or lexan translucent material
Loading dock - integral color concrete
- I** A sloped seating area for the Big Screen
Imprinted concrete
- S** A constructed letter
Rock out-croppings, stone, boulders

PERMANENT / TEMPORARY

An important component of the Amphitheater and The Textualized Landscape design is the *PERMANENT* and *TEMPORARY* aspects of almost all of the program:

PROGRAM	<i>PERMANENT</i>	<i>TEMPORARY</i>
performance	The Big Roof	side walls, back walls
concerts	fixed seating, box seats	grass slopes
lectures	stage house table	equipment for stage house
informal gatherings	power grid	theatrical light fixtures amplification equipment
	lavatories	
	loading platform	
picnicking	performance grove	wildflowers, annuals
cinema	The Big Screen	amplification amplification equipment
	ticketing area platform power, water hookup	concessions stand
	projection tower	projection projection equipment
small performance, lecture	The Big Roof covered seating and stage	informal seating or folding chairs, lectern
	power grid	theatrical light fixtures amplification equipment
landscape	picnic grove grasses (different varieties for different areas) reforestation native deciduous trees evergreen and shrubs	wildflowers, annuals rotating crops flowering tobacco corn cotton



UN-OCCUPIED TERRITORY: AN ECONOMIC ECOLOGY

1. ELEMENTS OF THE PLAN

THE SITE

The plan for ARTS PARK LA responds to the site's past, current and future conditions.

By literally separating the two functions of ARTS PARK LA and flood control topographically at the level of the predicted 100 year flood, we emphasize the site's physical relation to the Los Angeles River and Bull Creek as well as the necessity for flood control.

The site's place within the larger context of the Basin and adjacent neighborhoods is reinforced by the removal of the existing berms. In opening up the site to its surroundings, both physically and visually we connect the site to the open farm land to the west and the urban environment to the north. The transition to the developed landscape east of the site is accomplished via the existing lake.

The two landscapes presented in the plan - the "Cultivated" and the "Natural" refer to the site's history as an agrarian and agricultural landscape.

THE LANDSCAPE

The landscape of the Park is divided into two broad zones - the "Cultivated" and the "Natural".

The Cultivated

North of a newly formed palisade, which follows the 713 contour (the 100 year flood limit), the site is made up of man-made landscapes.

These include:

Cultivated Fields

Irrigated fields which will house ephemeral, varied and seasonal crops, such as tree farms, sod fields and pumpkin patches. They will serve as an outdoor extension to the Museum of Un-Natural History; a resource for the Garden Center; a recollection of the site's agrarian past.

Groves

Groves of trees between parking field and palisade provide a place for shaded picnicking, strolling, and access to the Performance Glen.

Hydroponic Garden

A floating garden of water plants, vegetables, and flowers will grow within the boundaries of the existing lake. The Hydroponic Garden, its plants, paths and bridges as well as the open water of the lake provide another environment for walking and learning, and together they demonstrate the nutrient-giving and cleansing aspect of the lake's relationship to the treatment plant from which its water derives. At the edge of the Hydroponic Garden sits an outdoor restaurant overlooking the lake.

Creek

Consistent with the cultivated character of the landscape the creek is channelized throughout this part of the site. A waterfall occurs as the creek drops to its natural elevation at the palisade.

The Natural

South of the palisade, the landscape shifts dramatically to one of control by natural forces. The upland areas outside the creek beds remain as natural chaparral interspersed with pathways. The sides and bottoms of the creek and river also remain in their natural condition with their steep side slopes free of concrete or rip-rap, thus referring to their riparian origins. Both upland and rivers edge will be managed in a modest way to ensure botanical diversity and interest.

Within the natural landscape, the existing lake is reconfigured slightly to express its man-made character. Linked by the existing roadway which continues as its present elevation, the lake's edge rises above the surrounding grade as the land slopes to the south, regraded to its original contour. At the southernmost tip, the lake's edge is actually buttressed - propped up with concrete and steel to emphasize its relation to the surrounding plain.

THE ARTSPARK

The Mall

The Mall, a long span, open-air structure, is located at the intersection of Balboa and Victory Boulevards. Placed at the Northwest corner of the site, thereby respecting the right-of-way of the railroad, the open shed shelters most of the ARTS PARK LA facilities and offers views to the passerby.

The split-level section of the building, mediating between Victory Boulevard and the large centralized parking facility, joins two levels, thus offering extended frontage to its component parts.

A continuously expanding entity, the Mall, the project's nucleus contains the Arts Park Center, Performing Arts Pavilion, the Children's Center, Restaurants and related services. Grouped under one roof, the separate entities may share common elements as well as services: auditoria, performance, exhibition and studio spaces, and administrative and community offices. The modular, long span, light-weight translucent canopy offers opportunity for expansion. It anticipates the communities' changing needs and at the same time suggests the potential alteration and amplification of the ARTS PARK LA program.

On Victory Boulevard an on grade entry into the Mall offers access to the Travelator Stop, the Performing Arts Pavilion, the Children's Center, and the major open air exhibition spaces of the Arts Park Center.

Within the Arts Park Center, The Showroom, five large pivot doors open to the great outdoor hall, the floor of which contains a "garden" of skylights to the artists' workshops below. Multiple entrances to this major exhibition space will facilitate the management of changing exhibitions and/or events.

Also at the Victory Boulevard Entry Level are the Arts Park Center Administration and Artists' studios. Located at the southern edge of the shed with overlooks to the entire site, these facilities are connected by private stair to the conditioned spaces of the Arts Park Center below.

A grand stair, elevators, and a ramp connect to the entry at the parking level offering access to the lower levels of the Performing Arts Pavilion, the Children's Center, and the major conditioned spaces of the Arts Park Center. The Public Entry and related functions, the Galleries, the Public Education Facilities, the 100 seat Auditorium, and the Technical Support and Maintenance are to be found at this level.

The Working Artist Program Spaces are located in workshops (storefronts) adjacent to the main gallery space. The Artists' Workshops contain mezzanine spaces, service access on grade, and skylights to the open-air exhibition above. Placed immediately to the north of the lower exhibition space and beneath the open air exhibition, these workshops may be joined on special occasions to the lower exhibition space by means of a series of very large pivoting panels.

The Garden Center

The Garden Center occupies the northwest corner of the Park site. A constantly changing man-made landscape, a site for trees, shrubs, and other plants which provide a mass of greenery at this critical junction, it will be a place for buying plants grown within the Park site and a mobile botanical garden.

Between the Mall and the Garden Center, a driveway provides short-term parking, drop-off, bus parking and service access along the northern edge of the building.

The Parking Lot and Drive-in-Movie

The main parking lot south of the Mall's open shed provides a large open space for diverse community and facility use. Visible only from the access drive, the tilted plane becomes the floor of the drive-in movie and performance spaces and the roof of the Museum of Un-Natural History.

The Museum of Un-Natural History

The Drive-in Movie Projection Booth (tower) marks the center of the parking area and serves as the major entry to the Museum of Un-Natural History. The museum is seen as a continuously expanding spiral structure capable of adding future history (and space) through time.

2. A SHORT GUIDED TOUR OF THE PARK

One enters the park from Balboa Drive, via one of two routes: (1) a ramped roadway which rises to the main floor level of the Mall (where passengers may be dropped off) and then continues in a broad arc which turns and descends, passing under the giant screen of the Drive-in Movie to the level of the parking lot or (2) a ramped roadway which slopes down directly to the parking level. The majority of the parking required by the Park is contained within this space, which slopes gently up from west to east toward the movie screen. Beyond the parking area itself the roadway exits from the parking level and ramps up to the level of Balboa Drive.

The parking lot serves other important functions. It is an open-air "mercado" where people will be encouraged to come for outdoor community events, as well as after dark movie shows. The lot will also be the site for temporary landscapes — masses of trees in movable pots; vine-covered trellises on wheels; growing plants which may be relocated when other needs arise.

The center of the parking lot is occupied by a raised projection booth which also serves as the entrance to the Museum of Un-Natural History. The Museum is literally carved out of the ground beneath the parking lot, in a spiral form which can expand as its needs grow. The Museum is also reached by underground passages linking it to the Mall and the Performance Grove.

Drivers can also continue north on Balboa and access the Garden Center via a drive-through street which runs in front of the Mall, and serves also as the main service route for deliveries.

Not everyone comes to the Park by car. In fact the plan makes every effort to ensure that people may come to the park by other means. The existing railroad right-of-way (future Metro) has been re-routed south and now takes a straight path from east to west, crossing through the heart of the Park. This shift is intentional as it brings Metro passengers and commuters across and into the Park and gives them a full view of its various components. The ART PARK LA's Metro station straddles the chaparral and provides a link to the travelator, an open air moving sidewalk. The travelator joins the residential neighborhood to ARTS PARK LA and the existing recreational facilities to the South. Intermediate stops on the travelator offer access to the Mall, the Parking Lot (and Museum of Un-Natural History), and the Performance Glen.

The linkage of the ARTS PARK LA (and the San Fernando Valley) to other regional cultural centers such as downtown Los Angeles and Santa Monica via the anticipated Metro offers a new vision for greater Los Angeles: a consolidation of means and an integration of assets — an economic ecology.

SMITH-MILLER + HAWKINSON

ARCHITECTS

Un-Occupied Territory: An Economic Ecology

Competition Proposal for LA Arts Park, 1989

with Barbara Kruger, artist

Nicholas Quennell, landscape architect

Ove Arup and Partners, Guy Nordenson

The difficulty of dealing with the extreme condition of both economic wealth and drastic deprivation is the problem posed by the conditions of most American urban areas today

Executed in 1989, this project attempts to suggest other answers to the difficult questions of how cities are constructed and how their inhabitants are either empowered by its social constructions or, "as usually is the case", are further disenfranchised by them.

This project for LA Arts Park, is a counter-proposal to the original competition master plan which encouraged a series of buildings spread over the site in a typical suburban description of zones and minimal densities.

(see attached project description)

